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CIRCULAR OF THE SCHOOL OF INDUSTRIAL ART OF THE PENNSYLVANIA MUSEUM

TWENTY-SIXTH SEASON

SCHOOL OF APPLIED ART

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1902-1903

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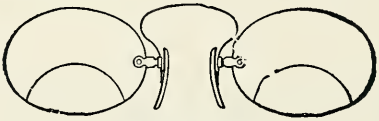

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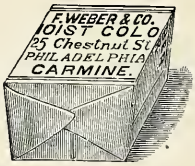

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CIRCULAR

OF THE

SCHOOL OF APPLIED ART

TWENTY-SIXTH SEASON

1902-1903

The Circular of the Philadelphia Textile School may be had on application

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Calendar—School Year 1902-03

SEPTEMBER

Thursday, 25th—Examination for Admission to Day Classes.

Monday, 29th—Sessions of Day Classes begin.

OCTOBER

Wednesday, 1st, 7 P.M.—Registration of Students in Evening Classes.

Monday, 6th—Sessions of Evening Classes begin.

Saturday, 11th—Saturday Class begins. (Art School.)

NOVEMBER

Thursday, Friday, Saturday, } Thanksgiving Holidays. School closed.

DECEMBER

Monday, 22d, to Monday, January 5th } Christmas Holidays. School closed.

JANUARY

Monday, 5th—School re-opens.

APRIL

Good Friday to Easter Monday, inclusive } Easter Holidays. School closed.

Friday, 10th—Sessions of Evening School end.

Saturday, 11th—Sessions of Saturday class end. (Art School.)

MAY

Saturday, 30th—Memorial Day. School closed.

JUNE

Thursday, 4th—Annual Commencement and Exhibition.

CLASSES IN DRAWING AND ELEMENTARY DESIGN

All instruction, even the most elementary, is based upon drawing from the object itself, and original design is continually associated with the study of nature.

Historical Sketch

of the

Pennsylvania Museum and School of Industrial Art

The Pennsylvania Museum and School of Industrial Art, an institution the origin of which was due to the increased interest in art and art education awakened by the Centennial Exhibition, was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in the charter, of establishing "for the State of Pennsylvania, in the City of Philadelphia, a Museum of Art in all its branches and technical applications, and with a special view to the development of the Art Industries of the State, to provide instruction in Drawing, Painting, Modeling, Designing, etc., through practical schools, special libraries, lectures and otherwise."

Origin and Purpose

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, in Fairmount Park, where the Museum is located, embrace examples of art work of every description. It was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the application of art to industry, and the instruction in the school has had constant reference to a similar purpose.

Location of Museum

In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors. Around the nucleus thus formed, the Museum has grown

Source of Original Collection

by purchase, gift and bequest to its present proportions, numbering in its collections upwards of ten thousand objects.

The major part of the collections of the products and manufactures of British India, shown at the Centennial Exhibition, was presented to the Museum by the British government at the close of the Exhibition. It occupies the whole of the west corridor at Memorial Hall.

Recent Additions

The Museum also possesses several special collections, sufficiently complete in themselves to be regarded as representative of the departments to which they belong. Of these the collection of American pottery, made by Mr. Edwin A. Barber; the collections of coins and medals, each of which is probably the most complete of any in America; the Caspar Clark collection of Persian metal work, the Vaux collection of Etruscan pottery, the John T. Morris collection of glass, a collection of mediæval wrought iron and the collection of textiles, are perhaps the most important.

Loan Collections

In addition to its actual possessions, the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured, and popular interest in the collections continually renewed. The Museum is visited by about 600,000 persons a year.

Opening of the School

The School was opened during the winter of 1877-78 in temporary rooms in Industrial Art Hall, at Broad and Vine Streets. It was removed in 1879 to the rooms of the Franklin Institute, at 15 South Seventh Street, and again, in 1880, to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to 1336 Spring Garden Street.

Location of School

The munificent gift of $100,000 by Mr. Wm. Weightman and the generous response of the public of Philadelphia to an appeal for assistance, by which a like amount was raised by popular subscriptions during the spring of 1893, enabled the institution to acquire the

magnificent property at the northwest corner of Broad and Pine Streets, which it occupies at present. This property, with a front of 200 feet on Broad Street and 400 feet on Pine Street, is by far the most spacious and most advantageous in its location of any establishment in America, that is devoted to the uses of a school of art, situated as it is on the principal street and in the very heart of the city.

First Courses of Study General only

Up to the time of the removal to Spring Garden Street, the work of the classes was confined to the general courses in Drawing, Painting and Modeling, with constant regards to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

The necessity of affording facilities for such technical instruction, however, became apparent very early in the history of the School. It was seen that only by familiarizing the students with the processes and industrial applications of design could the proper direction be given to such purely artistic training as the School had to offer.

Additions to the Curriculum

The School of Applied Design, the School of Wood Carving, and the School of Textile Design and Manufacture, under the name of the Philadelphia Textile School, were accordingly organized in 1884. The Department of Chemistry and Dyeing was added to the School of Textile Design and Manufacture in 1887, and the Class in Interior Decoration was added as a department of the School of Decorative Painting in 1892, at which time the School of Architectural Design was also organized; the School of Modern Languages was established in 1893; the Departments of Wool Carding and Spinning and Cloth Finishing were added to the School of Textile Design and Manufacture in 1894 and that of Cotton Carding and Spinning in 1896. A Department of Worsted Yarn Manufacture was established in 1898, and under the present organization the following are in active operation:

Schools in Operation

School of Drawing.

School of Applied Design.

School of Normal Instruction.

School of Textile Design and Manufacture, comprising the departments of Fabric Structure and Design, Weaving, Color Harmony and Figured Design, Chemistry, Dyeing and Printing, Wool Carding and Spinning, Worsted Drawing and Spinning, Cotton Carding and Spinning, Hosiery Knitting and Finishing.*

School of Woodwork and Carving.

School of Decorative Painting.

School of Illustration.

School of Decorative Sculpture.

School of Architectural Design.

School of Modern Languages.

The annual enrollment now amounts to about 900.

*Circulars of the Textile School and of the School of Chemistry and Dyeing may be had on application.

VIEW OF ONE OF THE ALCOVES IN DRAWING ROOM

The hours of study for the day classes in the Art School are from 9 o'clock until 12 M., and from 1 to 4 every day in the week except Saturday. Special afternoon classes meet on Monday and Tuesday. The Women's Life Class is open on Tuesday, Wednesday and Thursday afternoons from 1 until 4.

Hours of Study Day Classes

Evening Classes in Freehand Drawing, in Decorative Painting, in Modeling and Carving and in Applied Design are in session, from October 6th until April 10th, on Monday, Wednesday and Friday, from 7.30 until 9.30 o'clock. The Men's Life Class and the Class in Architectural Drawing and Design are open on Monday, Wednesday and Friday evenings, from 7 until 10 o'clock.

Evening Classes

For the benefit of that very large class of persons who are unable to attend an art school during the hours usually devoted to study, and who are yet among those best able to appreciate its advantages, classes are in session every Saturday from 9 until 12 o'clock, from October 11th until April 11th (the Saturdays following Thanksgiving, Christmas and Good Friday excepted).

Saturday Classes

The course of study embraces all branches of art as pursued in the regular day classes of the institution, with the addition of a lesson in teaching with blackboard illustrations, which is given by the Principal.

The Director and his assistants will be in attendance to explain the course and advise intending pupils on and after Saturday, September 20th, and all students are urged to register and arrange all preliminaries a few days before the actual opening of the school.

Advice to New Students

Applicants for admission are expected to be as proficient in the common English branches as the completion of the ordinary grammar school course would imply.

Requirements for Admission

Pupils are admitted to any of the regular courses in the Art School on passing an examination in drawing from the cast and in English composition. These examinations are held at the beginning of each month from October to May, and those who are not sufficiently

Entrance Examinations

advanced to pass it satisfactorily are assigned to the preparatory class. Promotions from one grade of work to another are regularly made by means of similar monthly tests.

Free Scholarships Provided by State

In consideration of an annual appropriation to the school by the Legislature of Pennsylvania, each county of the State is entitled to at least one free scholarship in any department of the school for three years. Counties sending more than one Senator to the Legislature are entitled to as many scholarships as there are senatorial districts. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

City Scholarships

Five free scholarships are also competed for annually by pupils from the graduating classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made through the Principal of the school from which the applicant comes to the Board of Public Education. Two scholarships are also offered to each of the following public schools of Philadelphia: The Central High School, the Central Manual Training School, the Northeast Manual Training School, the Girls' High School, the Girls' Normal School and the Public Industrial Art School.

Other Scholarships

A certain number of free scholarships have also been provided by the bequest of Mr. Joseph E. Temple and by gifts for this purpose by Mrs. Susan R. Barton, Mrs. William Weightman, Jr., Mrs. Chapman Biddle and Mrs. Frederic W. W. Graham. These are awarded by the Committee on Instruction after satisfactory evidence has been furnished of the applicant's ability and earnestness of purpose. Any of the above scholarships are subject to recall at any time if, in the judgment of the Principal, the progress of the holder is unsatisfactory.

Tenure of Scholarships

Warning

A student who fails to attend regularly or to do the work of his class receives notice to this effect, and is warned that unless a marked improvement is shown at

once the scholarship will be declared vacant. He is usually given one month after the date of such notice in which to show that the warning has been heeded and has produced the desired effect. If, however, at the expiration of this time his progress still continues to be unsatisfactory, he is notified that the scholarship has been forfeited.

Dismissal

Students failing to complete the course in Industrial Drawing (Class A) in two years are ineligible for a renewal of their scholarships.

Materials for Study

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the school at less than retail prices, and the students are expected to purchase them here.

Lockers

Each student is provided with a locker in which drawing boards and materials are to be placed before leaving the class rooms. On receiving the key the student must deposit $1 (or $2 for the larger lockers, in which wraps, etc., can also be kept) of which sum 50 cents is refunded when the key is returned, provided the return is made within one month after the date on which his term expires, otherwise the deposit is forfeited.

Board

Good board may be obtained in the vicinity of the school for $4.50 a week and upward. The school assumes no responsibility in connection with this part of a student's career.

Competitions

Competitions in design are announced from time to time, and all candidates for school honors are required to enter such competitions as are announced in their departments. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does no obtain a creditable rating in these competitions.

Discipline

The discipline of the school is made as simple as possible, and students are made to feel that, as the

TRACK AND TENNIS COURT

requirements are definitely stated and the instruction in each branch is given at well-known hours, the progress of each is substantially in his own hands.

Punctuality

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their course, and irregularity in this respect or failure to do the work required will be regarded as sufficient reason for dismissal. Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class rooms. Students must observe these schedules, and may not claim the teachers' attention at other hours.

Regularity of Attendance

Instructors' Hours

Orderly Conduct

Polite and orderly conduct is also insisted upon at all times. When a pupil's conduct or progress is unsatisfactory, and the friendly admonitions of his instructors fail to produce the desired effect, a written report is made to the Principal, and the student receives from him a statement of the nature of his offense and a kind but firm reproof. Should his conduct be made the subject of a second complaint, the pupil may be suspended for a period of two weeks, and in the case of a third unfavorable report from his instructors he may be dismissed from the school. Any damage to school property must be made good by the student causing it. No book, chart or other educational appliance is allowed to leave the building under any circumstances.

Penalties for Unsatisfactory Progress or Conduct

School Property

All work to be put away

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

Employment for Graduates

The school does not undertake to find places for graduates, but applications for teachers and designers are constantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

Opportunities are frequently given for the publication of drawings and designs by students, so that most

valuable experience in the practical work of illustration may be had while the regular studies are being pursued.

No pupil who has not spent at least one year in the school will be recommended for a position either as teacher or designer.

Courses of Study Described

The general course of study embraces Drawing from models, casts, draperies, still life and the living model; Lettering, Geometrical Drawing, with special reference

GIRLS' CLUB ROOM

Under the management of the Girls' Industrial Art League, a student organization for promoting social intercourse and recreation.

General Course

to the laying out of ornament; Projections, with their application to machine construction and to cabinet work and carpentry; Shadows, Perspective, Architectural Drawing and Design, Painting in water-colors, Modeling and Casting, Historic Ornament, Decorative Painting, use of tools in wood, metal, glass and leather work; Illustration, Original Design for all classes of Printed

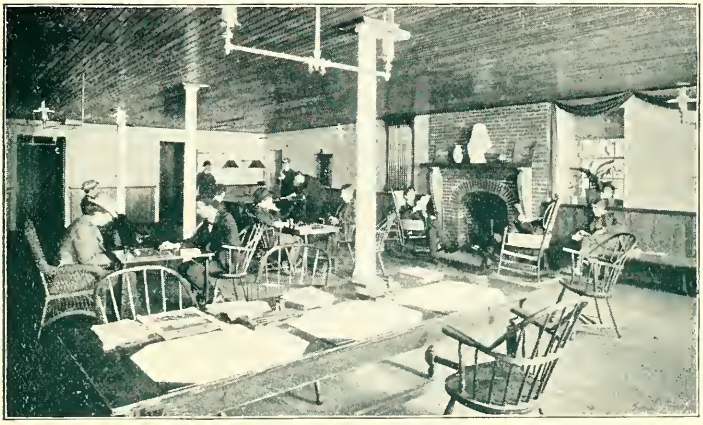
Practical Applications

and Woven Fabrics, Pottery, Glass, Metal Work, etc. The Instrumental Drawing is taught by means of class lessons or lectures, and lectures are also given on Anatomy and Historical Ornament, upon which examinations for certificates are based.

Instrumental Drawing

Graduates from the full course as outlined above may continue in the school for advanced study without payment of fees, on condition that they devote a certain amount of time to teaching in the school or to other work for the promotion of the interests of the institution.

Graduate Course



STUDENTS' CLUB ROOM

Managed by an organization of the young men students in the interest of the social and athletic features of school life.

Graduates from the regular course in Industrial Drawing (Class A) who wish to become teachers may take up the advanced work in Drawing, and at the same time make a study of methods of instruction. Those whose progress in the work is satisfactory have opportunities for practice in the actual work of teaching, and, in consideration of the services rendered in this way, the fees for tuition are remitted. On the satisfactory com-

Normal Course

pletion of this course, which must cover at least one year, a special teacher's certificate is awarded.

Preparatory Course

For the benefit of students under sixteen and of others who are not sufficiently advanced to enter either of the regular courses, a preparatory course is provided, in which the instruction, while it covers substantially the same ground as that of the regular classes in Drawing and Modeling, is more elementary in character. Promotion from this class to Class A or any of the more advanced classes is made by means of monthly tests.

In the cases of pupils in Elementary Drawing who enter after November 1st, or of such as are for any reason unable to do the work of the regular course, instruction is provided on four mornings in each week.

Modern Languages

All students are earnestly recommended to study at least one of the modern languages. Everyone who studies art with any seriousness expects to go abroad sooner or later, and those who have had any European experience at all know the great disadvantage and loss which ignorance of the language implies in any continental city. Moreover, the great mass of the literature of art and of subjects related to it is never translated, and must be read in the original if it is read at all.

Instruction is provided in French, German, Italian and Spanish at hours which do not interfere with the work of the other classes. To students who have paid the full fee for the year, no extra charge is made for this instruction.

Lectures

Class instruction in the Geometrical branches is given every Wednesday morning, and lectures on Original Design, on Art History and similar subjects are given by the Principal on Mondays, from 11 to 12. All first-year students are expected to attend these lectures.

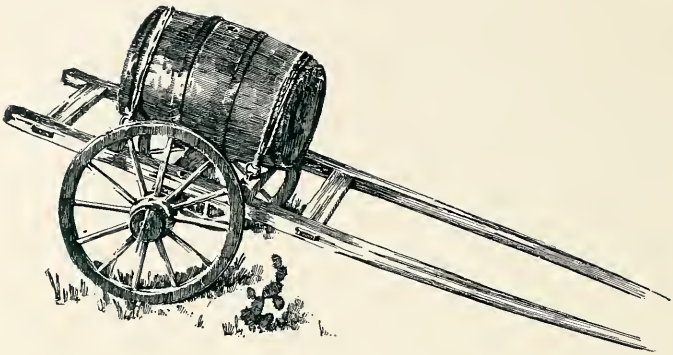
Lectures on Color Harmony and on Anatomy are given at such times as can be most conveniently arranged.

Occasional lectures on miscellaneous subjects are given throughout the year.

Opportunities are afforded for visiting and studying, under the direction of an instructor, at Memorial Hall, at the Academy of Natural Sciences, at the Philadelphia Museums and at the Museums and Library of the University, as well as at the Zoological Garden. The studies in Historical Ornament are, indeed, required to be made from objects in the different museums whenever this is practicable.

BOOKPLATE OF THE LIBRARY.

DESIGNED BY EDWIN F. BAYHA, A PUPIL OF THE SCHOOL.



WATER CART IN INDIA COLLECTION. DRAWN BY A PUPIL.

SUBJECTS OF STUDY

Industrial Drawing

Class A.—Day and Evening Classes.

EXERCISES

FREE-HAND WORK.

1. Drawing and Modeling from casts of Ornament, of Animals and of the Human Figure.
2. Model Drawing.
3. Historical Ornament—Egyptian, Greek and Mediæval styles.
4. Drawing of pieces of Furniture, Chairs, Tables, etc.
5. Studies of Objects of Industrial Art from the Museum.
6. Studies of Flowers and Foliage from Nature.
7. Lettering.
8. Analysis of Plants for the purpose of Design.

9. Elementary Designs from Natural Forms.
10. Elementary Studies in Historic Ornament.
11. Design from Natural and from Historical Motives of Ornament as applied (1) to flat surfaces and (2) to curved surfaces, such as pottery, etc.

INSTRUMENTAL WORK.

12. Exercises with instruments (construction of plane figures, line shading, geometrical designs, etc.).
13. Plans and elevations of buildings and machinery.
14. Descriptive Geometry (intersections and developments, shades and shadows).
15. Perspective.

EXAMINATIONS.

1. Plane Geometrical Drawing.
2. Projections.
3. Shadows.
4. Perspective.
5. Drawing from Models and Casts.
6. Historical Ornament, a written paper illustrated by sketches.

(This class attends lectures once a week on Instrumental Drawing, Perspective, etc., and once a week on the Principles of Design, on Historic Ornament, or some other subject directly related to the work of the class room on which examinations for the certificate are based.

The work of this course usually requires two years for its satisfactory completion, but the time required depends entirely on the proficiency of the individual student. Full credit is given for any work of similar grade that may have been done elsewhere.

Instead of the course in Instrumental Drawing, as described above, the evening class pursues a course in Architectural Drawing, including a study of the Orders, Perspective, Shades and Shadows, and Building Construction. See page 30.

Decorative Painting and Applied Design

CLASS B.—DAY AND EVENING CLASSES.

HELEN AUGUSTA FOX, Instructor in Charge

EXERCISES.

1. Historic Ornament—Roman, Renaissance and Modern styles.
2. Studies in Color Harmony, consisting of designs treated in different schemes of color.
3. Exercises with instruments. Drawing of Geometrical Patterns from Plates and Fabrics.
4. Studies of Plants and Flowers from Nature, in water-color. Plant Analysis and Conventionalization.
5. Decorative Treatment of Natural Forms.
6. Natural Application of Historical Motives to the decoration of flat and of curved surfaces, as of pottery forms, and to different methods of execution, as by printing, stamping, stenciling, etc.
7. Original Designs for Carpets, Rugs, Curtains, Upholstery goods, Wall-Papers, Oil-Cloths, Linoleum, Lace, Embroidery, Chintzes, Printed Silks, Cretonnes, Prints.
8. Designs for, and execution of, Painted Wall Decorations, including Stained-Glass, and the cutting of Patterns and Stencils; Book and Magazine Covers, Portfolios and Leather Work.

(Pupils in this class attend the lectures on which examinations for the certificate are based, Harmony of Color, the Chemistry of Pigments, Historic Ornament, and Principle of Decorative Design.)

The work of the class room is supplemented by visits to industrial establishments in the neighborhood, and accounts of these visits are expected from every pupil.

The course described above is the full course prescribed for those who are working for the diploma of the school.

MOULDING, CASTING, TURNING AND CARVING ARCHITECTURAL ORNAMENT AND POTTERY

Produced by the students from their own designs.

Course in Book Binding

Mary Pickering Dow, Instructor in Charge
Edward G. Rau, Instructor in Tooling and Leather Work.

EXERCISES.

1. Sewing.
2. Forwarding.
3. Finishing.
4. Blind Tooling.
5. Gold Tooling.
6. Case Books with Stiff Boards.
7. Case Books with Limp Boards.
8. Books with Laced-in Boards—Half Leather.
9. Books with Laced-in Boards—Full Leather.

For fees in this class, see page 39.

Life Class

Herman Deigendesch, Professor in Charge

This class is for the thorough study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study.

The men's life class is in session Monday, Wednesday and Friday evenings, from 7 until 10, and Tuesday, Wednesday and Thursday mornings, 9 to 12. The women's class works on Tuesday, Wednesday and Thursday afternoons, from 1 until 4.

In connection with this class, compositions upon given themes are expected from all members, and the poses for the models are, as far as is practicable, arranged from the sketches which are found to be most fully illustrative of the subject announced.

BOOKBINDING AND LEATHER WORK

Underlying all the conventions of design that are really vital are the characteristics of the craftsmanship on which its final expression depends. The work in bookbinding is one of many forms in which this principle is applied.

ARCHITECTURAL DECORATION DESIGNED AND MODELED BY A PUPIL OF THE SCHOOL.

Course in Decorative Sculpture

CLASS C.—DAY AND EVENING CLASSES

ALEXANDER STERLING CALDER, Instructor in Charge.

EXERCISES.

1. Studies of Ornament from casts.
2. Studies of Details of Human Figure from casts.
3. Studies of Animals from casts.
4. Studies of Ornament from prints and photographs.
5. Studies of the Living Model.
6. Original Designs for:
   - Ornament in Terra Cotta, Pottery;
   - Work in Cast and Wrought Metal;
   - Furniture or Cabinet Work with carved enrichments.
7. Wood Carving.
8. Diploma Work. A piece of Decorative Sculpture, either in relief or the round.

(Pupils in this class attend lectures on Anatomy, Historic Ornament, and Principles of Design, on which examinations for the certificate are based, and draw regularly in the Life Class.)

Course in Water-Color Painting

J. Frank Copeland, Instructor in Charge.

1. Groups of Still Life.
2. Interiors.
3. Decorative Subjects.
4. Flowers.
5. Draperies.
6. Out-of-Door Sketching.

This class works frequently at the Museum in Memorial Hall and out-of-doors, its purpose being quite as much to develop the purely artistic faculty as to enforce any lesson in connection with decorative design.

Sketch Class

Howard F. Stratton, Instructor in Charge.

A weekly Sketch Class, using the costumed model, makes good and constant use of the large collection of historical costumes belonging to the school. The large open court-yard enclosed by the school buildings, which is used as a flower garden—the walls being covered with vines—offers exceptional facilities for out-of-door study, and, when the weather permits, it is used by this class.

Course in Illustration

Sophie Bertha Steel, Instructor in Charge.

1. Drawing from Casts and Models in Pencil and Crayon.
2. Wash Drawing—Sepia, India Ink, etc.
3. Pen-and-Ink Drawing.
4. Furniture and Interiors.
5. Flowers and Foliage from Nature.
6. Perspective.
7. Decorative Lettering.
8. Drawing from the Antique.
9. Life Class.
10. Sketch Class.
11. Original Designs for Vignettes, Book Plates, Head and Tail-pieces, Illuminated Titles, Initials, etc.
12. Original Compositions, involving the use of the Human Figure.

Course in Architectural Drawing and Design

An Evening Course which may be supplemented by work in several of the Day Classes.

Edward T. Boggs, Instructor in Charge.

First Year.

1. Instrumental Drawing.
2. The Orders of Architecture, after Vignola and from the Greek.
3. Shades and Shadows.
4. Wash Drawings in India Ink.

WOODWORK AND CARVING

In this department the students execute their own designs for the construction and enriching of furniture and interior woodwork.

Second Year.

5. Study of Planning.
6. Architectural Design.
7. Academic Rendering of Shades and Shadows.
8. Color.
9. Perspective.

Supplementary Work.

10. Rendering, with the Brush and in Pen-and-Ink.
11. Modeling.
12 Water-color Painting.

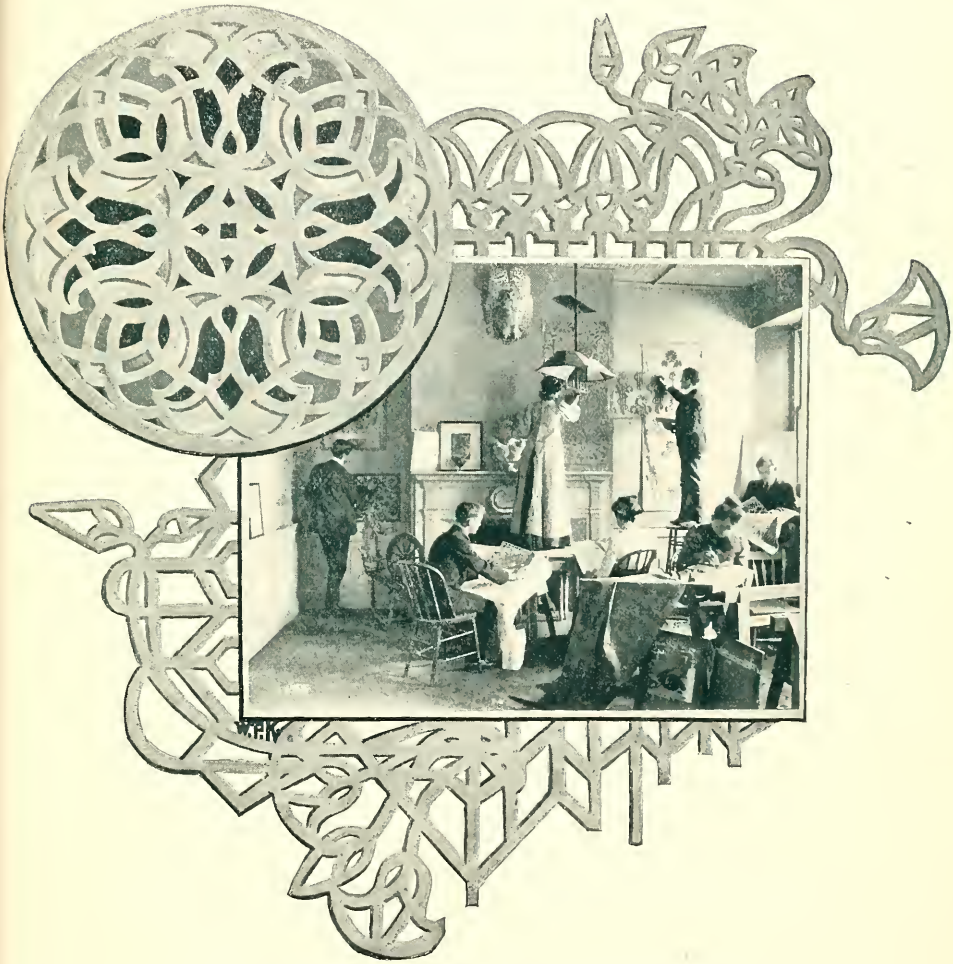
This course covers two years, and upon its satisfactory completion a certificate is awarded. The class attends lectures on Architectural Sculpture and the Historical Styles, on which examinations for the certificate are based. Competition for the Frederic Graff Prize of $25.00 is confined to the students in this course.

Course in Interior Decoration

Howard Fremont Stratton, Instructor in Charge.

Day and Evening Classes.

1. Lettering.
2. The Use of Pounces and Stencils.
3. Designing and Cutting of Stencils.
4. Drawing of Ornaments from Plates and Casts.
5. Harmony and Contrast of Color.
6. Historic Styles of Architectural Ornament.
7. Principles of Decoration Applied to Flat Surfaces.
8. Original Design of Decoration Applied to Flat Surfaces.
9. Original Design and Working Drawing for Furniture and Woodwork, Mosaic, Stained Glass.
10. Modeling for Ornament in Relief.
11. Schemes for Interior Decoration, Walls, Floors, Ceilings, Windows, Hangings and Furniture.



USE OF STENCILS BY THE CLASS IN INTERIOR DECORATION

The designing and cutting of stencils is one of the best exercises for the inculcation of the fundamental principles of good design. In the illustration pupils are shown making practical use of stencils that have been designed and cut by themselves.

Building Construction

Classes for Young Men Intending to Become Builders, Head Carpenters, Mechanics, etc.

1. Details of House and General Building Construction in all its Parts.
2. Making of and Familiarity with Architect's Plans, Elevations and Specifications.
3. Figuring and Estimating.
4. Plumbing.
5. Heating.
6. Ventilation.

Teachers' Courses

FRANCES DARBY SWEENY, Instructor in Charge

ELEMENTARY COURSE.

1. Principles and Methods of Drawing.
2. Modeling.
3. Methods of Teaching.
4. Blackboard Drawing.
5. Illustrative Sketching.
6. Practice in Teaching.
7. Design.

NORMAL ART COURSE.

For Graduates of Class A.

1. Color Harmony (Theory and Practice).
2. Historic Ornament.
3. Illustrative Sketching.
4. Manual Training, Wood-Work and Carving.
5. Practice in Teaching.
6. Composition and Criticism.

Junior Department

Isabella Bradley, Instructor in Charge

A children's class for instruction in Drawing, Painting and Modeling, to meet on Saturday mornings and Monday and Tuesday afternoons, will be established this season, provided a sufficient number of applications are received.

The object of the class is to extend the opportunities afforded by the school to younger students who may be interested in these subjects, but are occupied during the greater part of their time with other studies of a general character.

Particular attention will be given to Modeling in Clay and Wax, and to Color Sketching.

The hours of the class are: Saturdays mornings, 9 to 12 o'clock; Monday and Tuesday afternoons, 2 to 4 o'clock.

Subjects of Study.

Drawing—In charge of Mr. Charles T. Scott.

Sketching in pencil of various familiar subjects; good examples of proportion and perspective, and the principles of light and shade.

Painting—In charge of Mr. J. Frank Copeland.

Flowers, leaves and fruit from nature; models, casts and familiar objects. Elementary original composition.

Modeling—In charge of Miss Isabella Bradley.

Fruit, vegetable forms and leaves, from casts and nature; animals from the cast and prints. Elementary original composition.

Terms—See page 36.

CERTIFICATES AND DIPLOMAS

Students completing satisfactory exercises in the enumerated subjects of study in Class A will be eligible for the examinations and competitions which are held at stated times during the year, and on passing the examinations and participating creditably in the competitions will receive the certificate. Pupils who, having received this certificate, complete the courses in Decorative Painting and Decorative Sculpture, will receive the diploma of the school. Certificates are also awarded on the completion of the courses in Applied Design, Interior Decoration, Illustration, Architectural Drawing and the Teachers' Course. All works executed by pupils are regarded strictly as exercises, not as results, and students practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

It is expected that at least one specimen of every student's work in each class will be retained by the school.

FEES (Art School)

Day Class, $60 a year, or $10 a month.
Evening Class, $12 a year, or $2.50 a month.
Afternoon Class, Monday and Tuesday, $15 a year, or $3 a month.
Saturday Class, $10 a year, or $2 a month.
Life Class, $3 a month.
Book Binding Class, $20 a month.
French or German, two lessons a week, $12 for term of eight months.

All fees are payable in advance, and *money once paid will in no case be refunded*, except, by special action of the committee, in case of serious illness.

PRIZES

The following prizes are awarded annually at the close of the school year:

Frederic Graff Prize—$25, for architectural design, competed for by students of the evening class alone.

Henry Perry Leland Prize—$25, offered by Mrs. John Harrison for best work in illustration.

Caroline Axford Magee Prize—$25, offered by Miss Fannie S. Magee for such work as may be determined by the jury of awards.

Associate Committee on Women's First Prize—$20, awarded by the Associate Committee of Women for the best work in the course of Industrial Drawing.

Associate Committee of Women's Second, Third and Fourth Prizes—$10 each, offered by the same committee for work in Original Design.

Mrs. George K. Crozer Prizes—$20 for best work in Drawing, and $20 for best work in Modeling.

A Partial List of Former Students of the School with their Occupations

(Pupils are requested to assist the Principal in correcting the List.)

ABBOTT, H. S., Manufacturer, Malden, Mass.
ADAMS, F. W., Designer, Bridgeport, Pa.
ADAMS, G. E., with Gilsum Manufacturing Co., Gilsum, N. H.
ADAMS, W. W., Dyer, Philadelphia.
ADOLPH, ALBERT, Interior Decorator, Philadelphia.
ADOLPHSON, LOUISE, Teacher of Drawing, Philadelphia.
AHRENS, HERMAN, with Reliance Mills Co., Wilmington, Del.
ALDRICH, W. S., Instructor in Drawing, Johns Hopkins University.
ALEON, A. P., with Ramshorn Manufacturing Co., West Millbury, Mass.
ALGEO, BRADLEY C., Assistant Director Philadelphia Textile School.
ALLEN, FRANKLIN, Superintendent of the Boote Manufacturing Co., Lowell, Mass.
ALLEN, JANE HOVEY, Illustrator, Beverly, N. J.
ALSOP, RACHEL G., Teacher of Drawing, Friends' Select School, 16th and Race Streets, Philadelphia.
ALTHOEN, HARRY, Designer, with American Suspender Co., Waterbury, Conn.
ALTHOUSE, C. SCOTT, Chemist, Reading, Pa.
ANDERSON, CARL T., Illustrator, New York.
ANDREAE, F. W., with C. Andreae & Sons, Yale, Mich.
ANDREWS, WM., with Delaware Cotton Mill, Chester, Pa.
APPLEYARD, W. S., Prop. Jamestown Tapestry Mills, Jamestown, N. Y.
ARMSTRONG, HERBERT, with John B. Stetson Co., Philadelphia.
ARMSTRONG, WM. E., Chemist, with Arnold Print Works, North Adams, Mass.
ASPDEN, NEWTON, Designer, with John Williams Manufacturing Co., Philadelphia.
ATKINSON, SARA H., Teacher of Drawing, Moorestown Academy, N. J.
BACHMAN, H. E., Ivory Carver, Philadelphia.
BAILEY, VERNON HOWE, Illustrator, with Boston Engraving Co., Boston, Mass.
BAKER, J. N., Draughtsman, with U. S. Coast and Geodetic Survey, Washington, D. C.
BAKER, MARGARETTA, Teacher of Drawing, St. Michael's, Md.
BAKER, M. LOUISE, Newspaper Illustrator, Philadelphia.
BAKER, WILLIAM, Chemist, with Aberfoyle Manufacturing Co., Chester, Pa.
BALDERSTON, ANNE, Illustrator, Philadelphia.
BALDWIN, ABRAHAM R., Salesman, with Curtiss & Warren, Chicago, Ill.
BALLANTYNE, GEO. P., Spinner, Philadelphia.
BANES, R. C., Philadelphia.
BANNEN, EDWARD, Wood Carving, Philadelphia.
BARBER, JOHN, Interior Decorations and Furniture.
BARLOW, H. E., with Noah Barlow Tapestry Mills, Philadelphia.

BARLOW, NINA, Commercial Designer, Philadelphia.
BARNES, ELIZABETH, Assistant Supervisor of Drawing, Public Schools, Philadelphia.
BARNET, HENRY B., Manufacturer of Shoddies, Albany, N. Y.
BARNETT, THOMAS, Assistant Superintendent, with C. J. Milne Co., Philadelphia.
BARR, D. M., Manufacturer, Philadelphia.
BARRELL, F. W., Interior Decorator, Philadelphia.
BARRON, R. F., Designer and Modeler, with Busse Sculptured Leather Co., Philadelphia.
BASSETT, GEORGE C., Architect, Philadelphia.
BATES, WILLIAM H., Designer, Philadelphia.
BAUER, CHARLES J., Wood Carver, Philadelphia.
BAYHA, EDWIN F., Illustrator, with Gatchel & Manning, Philadelphia.
BEATTY, JOHN R., Woolen and Cotton Manufacturer, Philadelphia.
BECK, ROBERT K., Designer, New York.
BECKER, CHARLES, Steel Engraver, Philadelphia.
BEHM, ALBERT, Assistant Instructor in Chemistry, Philadelphia Textile School.
BELOTTI, SALVADOR, Architectural Modeler, Philadelphia.
BENCKER, RALPH B., Architectural Draughtsman, with W. Eyre, Philadelphia.
BENNER, C. A., Interior Decorator, Philadelphia.
BENNETT, FRED W., Metal Worker, Philadelphia.
BENSON, CYRUS M., Assistant Superintendent Valley Woolen Mill, Cherry Valley, Mass.
BENTON, S. IRVING, Farbenfabriken of Elberfeld Co., Philadelphia.
BERG, KATE DeW., Designer and Decorator of Pottery.
BETELLE, J. OSCAR, Architectural Draughtsman, Philadelphia.
BEYER, ALBERT, Designer, with Barnes & Beyer.
BICKEL, C., Architectural Draughtsman, Philadelphia.
BICKHAM, S. A., with Aberfoyle Manufacturing Co., Chester, Pa.
BILSON, C. R., Designer, with Thackara Gas Fixture Co., Philadelphia.
BINZ, FERDINAND, Manufacturer of Carpets, Philadelphia.
BISHOP, A. C., Architectural Draughtsman, Philadelphia.
BISSEGGER, J. J., Architectural Draughtsman, with E. V. Seeler, Philadelphia.
BISSELL, E. P., Architect, Philadelphia.
BISSETT, WILLIAM, Loom Fixer, with Co-operative Mills Co., Phila.
BISWANGER, C. T., Architectural Draughtsman, with H. Dagit, Phila.
BLACK, W. A., Designer, with Carey Bros., Philadelphia.
BLACKWOOD, WILLIAM, Designer, with Bradford Mills, Phila.
BLOECKER, CHAS. J., Engraver, Chicago, Ill.
BLOMGREN, EMIL, Assistant Chemist, Barrett Mfg. Co., Philadelphia.
BLOUNTZ, JOHN, Beamer, Philadelphia.
BLUM, H. L., with Blum Bros., Silk Dyers, Paterson, N. J.
BLUMENTHAL, M. L., Advertisement Designer, Binner Engraving Co., New York.
BOEHLKE, EMIL, Photo-Engraver, Philadelphia.
BOND, CHARLES, firm of Chas. Bond, Mill Supplies, Philadelphia.
BOND, JOHN, with Wanamaker & Brown, Denver, Colo.
BOND, W. E., Designer, with Nashawanuck Mills, East Hampton, Mass.
BONMAN, ANNA S., Teacher, Philadelphia.
BONSALL, MARY W., Illustrator, Philadelphia.
BOOTH, JAMES, with American Card Clothing Co., Worcester, Mass.

BORDEN, H. CLAY, Instructor in Wood Work, School for Mutes, Trenton, N. J.
BOSWORTH, F. M., with Oldham Mills, Philadelphia.
BOSWORTH, H. H., Manager, with The Aiman Co., Philadelphia.
BOYD, JOHN, Instructor in Drawing and Painting, Glenn Mill School, Pa.
BOYER, LYNN H., Commercial Draughtsman, Philadelphia.
BRADLEY, ISABELLA, Teacher of Drawing, Pennsylvania Museum, School of Industrial Art.
BRANIN, SUSIE E., School of Art Needlework, Philadelphia.
BREADY, EDWIN K., Dress Goods Manufacturer, Philadelphia.
BRIDGE, SAMUEL, Designer, with Owoneco Silk Co., Norwich, Conn.
BRIGGS, LEROY, Dyer, with Ivins, Dietz & Magee Co., Norristown, Pa.
BRIGHT, A. T., with Worral & Taylor Manufacturing Co., Bridgeport, Pa.
BRINKWORTH, W. B., Architect, Philadelphia.
BRINTON, ANNE H., Decorator of Pottery.
BRINTON, ANNE M., Teacher of Drawing, Moorehead, Minn.
BROADHEAD, H. J., Lace Curtain Designer, with Lehigh Manufacturing Co., Philadelphia.
BROADHEAD, I., with Broadhead Worsted Mills, Jamestown, N. Y.
BROMLEY, HOWARD H., with Bromley Bros. Carpet Co., Phila.
BROOKS, JAMES E., Chemist, with Berlin Aniline Works (Philadelphia Office).
BROOM, HARRY, Overseer, with Firth & Foster Bros., Philadelphia.
BROWIN, HARRY, Dyer, with Lotte & Mazeres, Philadelphia.
BROWN, E. H., Yarn Manufacturer, with Wilson H. Brown & Bro., Germantown.
BROWN, F. G., Dyestuff Salesman, with Stamford Manufacturing Co.
BROWNE, F. W., Designer of Stained Glass, with Decorative Glass Co., Philadelphia.
BRUNER, FRANCIS A., Manufacturer, Frankford, Philadelphia.
BUCK, WINIFRED, Decorator, with Bailey, Banks & Biddle, Phila.
BUHLER, J., Photo-Engraver, Philadelphia.
BURT, JOHN, Superintendent, with Southwark Mills Co., Philadelphia.
BURTON, ALFRED, Illustrator, with Curtis Publishing Co., Phila.
BURTON, JOHN, Illustrator, Columbus, Ohio.
BURYHOF, CHARLES, Decorator, Philadelphia.
BUSH, THOMAS G., with Massachusetts Mills, Lindale, Ga.
BUTTERWORTH, ALBERT, Beamer, with Saxiona Mills, Phila.
BUTTERWORTH, GEORGE, Public Warp Beamer, Philadelphia.
BUTTERWORTH, SAMUEL, Superintendent Borich Mills, Phila.
CALVERT, LOUIS, Architect, Philadelphia.
CAMPBELL, ARCHIBALD, Dyer, with Ivins, Dietz & Metzger, Phila.
CAMPBELL, ARCHIBALD, with Fletcher & Campbell, Philadelphia.
CAMPBELL, J. ADDISON, Plush Manufacturer, Germantown, Phila.
CAMPBELL, PETER, Dyeing, Philadelphia.
CARLSON, F., Stone Carver, Philadelphia.
CARMANY, G. W., Salesman, with New York and Boston Dyewood Co., Philadelphia.
CAROLAND, MARY R., Teacher, Philadelphia.
CARPENTER, KATE V., Draughtsman, City Survey, Philadelphia.
CARPENTER, MORLEY H., with Andreykovicz & Dunk, Phila.
CARROLL, BENJAMIN, Designer, Philadelphia.
CASEY, FRANK, with Kennebec Mills, Fairfield, Me.
CASNER, W. G., Teacher of Drawing, Boys' High School, Phila.

CASWELL, C. A., Manufacturer of Woolen Goods, Bloomsburg, Pa.
CAVE, HERBERT, E., Decorative Designer (with Sanderson), Phila.
CHADWICK, BERTRAM, Carpet Designer, Philadelphia.
CHADWICK, J., Loom Fixer, Philadelphia.
CHADWICK, ROBERT, with Charlottesville Woolen Mill, Charlottesville, Pa.
CHALFIN, J., Carpet Designer, Philadelphia.
CHALK, WILLIAM GEORGE, Designer, Philadelphia.
CHAMBERS, S. P., Teacher of Water Color, Philadelphia.
CHASE, EDITH M., Teacher of Drawing and Design, State Normal School, Plymouth, N. H.
CHEW, D. S. B., Manufacturer, Philadelphia.
CHIPMAN, W. E., of Charles Chipman & Sons, Germantown, Phila.
CHRIST, HERBERT, of Christ Bros., Philadelphia.
CHURCH, MABEL, Teacher of Drawing, Girls' High School, Phila.
CHURCHMAN, C. W., Architect, London, England.
CLARK, J. H., Manufacturer, Frankford, Philadelphia.
CLARK, JOS. C. F., Superintendent, Globe Cotton Mills, Augusta, Ga.
CLARK, MARIAN L., Director of Drawing, Normal School, Indiana, Pa.
CLARK, RUFUS W., Jr., Chemist, with T. H. Easton & Son, Detroit, Mich.
CLARK, W. G., Lace Curtain Designer, with Lehigh Manufacturing Co., Philadelphia.
CLEGG, FLORENCE M., Designer, Philadelphia Embroidery Co.
CLEMENT, W. N., Commercial Designer and Illustrator, Philadelphia.
COAN, MAUDE J., Teacher of Drawing, Porto Rico.
COBDEN, NETTIE C., China Decorator, Philadelphia.
COCHRAN, JOHN, Commission Merchant, Chicago, Ill.
COCHRAN, MRS. W. J., China Decorator.
COE, HERBERT G., Instructor, Philadelphia Textile School.
COGGINS, HANNAH H., Teacher of Drawing, New York.
COHEN, SAMUEL K., Manufacturer of Twines, Philadelphia.
COLGAN, MICHAEL J., Loom Fixer, Philadelphia.
COLLINS, GEORGE H., with Michael Collins, Collinsville, Mass.
CONDON, MORRIS G., Overseer, with James Doak, Jr., & Co., Phila.
CONE, CLARENCE N., with Hucomuga Mills, Greensboro, N. C.
CONEYS, JOHN, Architectural Draughtsman, with W. L. Price, Phila.
CONNELL, MARY G., Teacher, Philadelphia.
CONNELL, ROBERT S., Designer for Jos. Greer, Philadelphia.
CONNELLY, JOHN, with Aberfoyle Manufacturing Co., Chester, Pa.
CONNON, WILLIAM, Fuller and Scourer, Philadelphia.
COOK, ALLEN D., Photographer, Philadelphia.
COPELAND, J. FRANK, Teacher of Water Color and Design, Pennsylvania Museum, School of Industrial Art.
COTSHOTT, FRED., Assistant Manager, with J. Cotshott, Philadelphia.
COUPE, ALBERT, Overseer and Designer, with North Star Woolen Mills, Minneapolis, Minn.
COX, RICHARD S., Teacher of Jacquard Design, Phila. Textile School.
CRABTREE, J. A., with Crabtree & Patchett, Montgomery, Orange County, N. Y.
CRAWFORD, JAMES W., Weaver, Philadelphia.
CROWTHER, JOHN, Manufacturer Narrow Fabrics, Shannock, R. I.
CROZER, GEO. K., Jr., with J. P. Crozer's Sons, Upland, Pa.
CROZIER, ROBERT, Card Stamper, Philadelphia.
CUMMINGS, HELEN N., Decorative Painter, Washington.

CURRY, CHAS. S., Loom Fixer, Philadelphia.
CURTISS, C. A., with D. Curtiss' Sons, Woodbury, Conn.
DAMON, WILLIAM, Superintendent, Franklin Mills, Franklin, N. H.
DANA, PHILIP, Superintendent, Dana Warp Mills, Westbrook, Me.
DANNERTH, FREDERICK, Chemist, Philadelphia.
DANTZIG, M., Artist, Philadelphia.
D ASCENZO, NICOLA, Decorator and Designer, Philadelphia.
DAUGHERTY, ATCHISON, Loom Fixer, with Scanlon & Sons, Phila.
DAVENPORT, DON. ABBOTT, with National Worsted Co., Providence, R. I.
DAVIDSON, H. O., Superintendent Hope Mills Manufacturing Co., Hope Mills, N. C.
DAVIS, SAMUEL H., Designer, with Galey & Lord Commission Co., N. Y.
DAVISON, ALEX. YOUNG, Agent, with Sykes & Street, Dealers in Dyestuffs, Philadelphia.
DEAN, COLIN, Decorative Designer (with Darlington), Philadelphia.
DE ARDMOND, F. L., Designer, Philadelphia.
DEBARTHE, P., Commercial Designer, Philadelphia.
DEERY, THOS. A., Jr., Finisher, Brookdale Bleachery, Ho-Ho-Kus, Bergen County, N. J.
DE MOLL, C., Architectural Draughtsman, with W. L. Price, Phila.
DENNISTON, WM. K., Designer and Assistant Superintendent of Assabet Manufacturing Co., Maynard, Mass.
DENTZEL, WM., Carver, Philadelphia.
DESCH, FRANK H., Commercial Designer, Philadelphia.
DEWAR, WM. H., Designer of Furniture, with Pooley Furniture Co., Philadelphia.
DEWEY, ALFRED J., Illustrator, Williamsport, Pa.
DIEHL, J. W., Engraver and Designer, Philadelphia.
DIETZ, JOHN, Carpet Designer, Philadelphia.
DILLON, L. M., Assistant Superintendent Speight & Robertshaw, Phila.
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DOWLING, T. JOSEPH, Commercial Designer.
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DREYFUS, CARRIE, Upholstery Brocade Designer, Philadelphia.
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DUERDEN, BENONI, Loom Fixer, with W. F. Read, Philadelphia.
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ENGEL, J. M., Designer, Philadelphia.

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ETTER, H. B., Naval Architect, Philadelphia.
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FARRELL, MARGARET, Dyer and Scourer, Philadelphia.
FAUNS, B. P., Bookbinder, Philadelphia.
FAVA, ANGELO, Draughtsman, with Karcher & Rehn, Philadelphia.
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FISH, WILLIAM, Metal Worker, Philadelphia.
FISHER, CHARLES W., Designer, Fisherville, Mass.
FITZGERALD, SMITH, Foreman, Wool Sorting, with Craven & Dearnly.
FLETCHER, JAMES J., Designer, Philadelphia.
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KNEEDLER, HARRY M., Manufacturer, Philadelphia.
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MAROT, ELIZABETH, Bookbinder, New York.
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MARTIN, ELIZABETH, Monumental Modeler, Philadelphia.
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